



**McGILL
DAILY**

Lower campus off-limits to students

by Joan Shields

Many students attempting to throw a football on the Lower Campus Field between classes have found themselves thrown off the field after last week's decision by the McGill administration to restrict use of the field.

The lower campus field is the only green space on campus accessible to students for informal sports, picnics or seminars. The Administration says it doesn't want the field open to students because the rough wear would destroy the grass.

Asked if Open House was an incentive to keep the field attractive for visitors, Samuel Kingdon, director of physical planning, said the decision "didn't have a damn thing to do

with Open House." Kingdon said: "We can't have the lower campus field looking like a showpiece—it's completely impractical." The field has been resodded three times in the last five years, with costs running between \$2,000 and \$5,000 for each beautifying project.

"There are two types of clientele who make use of the lower campus field," Kingdon said. "The first is made up of students who play intramural sports. The other group couldn't give a damn about intramural sports—it's just graduate stu-

dents who want their kids to play on the grass, and professors who want to hold seminars outside."

Intramural groups can obtain use of the field if they ask Rick Morgan, chairman of intramural sports, for permission two days in advance. Morgan says that he "wants to control the traffic on the field, so that people can count on the field being reserved for their game that day." Informed that the Daily planned a soccer game with Typesetting without having gone through official channels,

Morgan said: "Seeing that it's the Daily, we could always give you special consideration."

Students have stated their discontent with the restrictions placed on using the lower campus field. About 200 Engineering students have organized intramural flag football games which they now play in Forbes Field. The Engineers aren't happy with this arrangement, since it takes time to climb up and down the hill to play a game between classes. They have also been unable to use Forbes Field because of scheduled Phys. Ed. periods.

Undergraduate Engineering

Vice-President Dennis Lee said: "We're bitter about the inconvenience, but what can we do?"

Another engineering student said, "I pay my goddam athletic fees. I should be allowed to use the field when I want to."

Because of the controversy caused by the recent policy, Dean of Students, Saeed Mirza, says that the Gardens and Grounds Committee will have a meeting early next week to reconsider the decision. Dean Mirza says he's aware that restricting the field will "take away some of the spontaneity of getting down on the field on a sunny day and tossing a frisbee around between classes."

Today

CHANGE OF COURSE PERIOD ALL ARTS AND SCIENCE STUDENTS

Change of course cards may be picked up from the Student Affairs Office, Dawson Hall, from Monday, September 30, to Thursday, October 3. All changes of course must be made by FRIDAY, OCTOBER 4.

Demonstration in Joliette:
Demonstration in Joliette in support of Canadian Gypsum workers. Meet at 5:45 today at Carre St. Louis. Buses will be provided.

Continued on page 2

Dr. Saeed Mirza
Dean of Students
McGill University
3465 Peel Street
Montreal, Quebec

September 23, 1974

Dear Dr. Mirza:

It has been brought to the attention of the Students' Intramural and Recreational Council that use of the Lower Campus Field has been restricted this year. Nearly all members of this Council have had students complain to them that they were prevented from using this field by Security Guards.

The Lower Campus Field is the only area where students may engage in recreational activity between classes without having to walk up to the fields behind the Athletic Complex. Since all facilities up behind the gym are heavily used by the Department of Physical Education and for organized activities, it follows then that the Lower Campus area is the only space where unstructured recreational activity can flourish spontaneously.

This field has been used by large numbers of students over the past few years and the S.I.R.C. feel it is an injustice that students should be denied an opportunity for "free play", that they have previously enjoyed.

On behalf of the S.I.R.C. I hope some decision can be made to allow unrestricted leisure-time activities to continue on Lower Campus.

Sincerely,

Brian Ward
Chairman, Students'
Intramural and
Recreational Council

Experience the lower campus

Join the Daily versus Typesetting soccer game today at 3:15 pm on that lovely \$4,800 lawn in front of Redpath Library. All are welcome—play on the team of your choice. Dean of Students Saeed Mirza has been cordially invited to play wherever he feels most comfortable. Join the soccer game and reclaim lower campus for the students.

Volume 57

Vol. 57 du Quartier latin, No 3, 25 septembre 1974

The most recent Volume 57 containing analyses of the Zimbabwean struggle and the MUCTC strike, among other articles, is now available at key drop points around campus. The drop points are: Burnside Hall, RVC, Arts, Leacock, Redpath, FDA, Engineering, Education, Union, Bronfman, Stewart, French Canadian Studies Centre, and Peterson Hall. Please be patient with us as we try to work out a good system of distribution—we are doing the distributing ourselves. Let us know if the number of copies we drop are sufficient for your part of the campus.

The letter that started it all.

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Today

Continued from page 1

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First open meeting of the year.
All geology students as well as
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Music and dancing. Sept. 28,
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Sandwich Theatre:
McGill Player's Club presents

FRIDAY, SEPTEMBER 27, 1974

The Jewish Wife by Bertolt
Brecht and **A Telephone Call** by
Dorothy Parker 12:10 pm, 3rd
floor Union.

Students' Solidarity Committee for Cyprus:

Meeting on first floor of
cafeteria of Union, 3 pm. All
concerned about tragedy of
Cyprus should attend.

The Supplement:

Meeting for all Supplement staff
members or any interested
persons at 4 pm in Daily office.

Debating Union:

Meeting for old and new
members, 1 pm., Union 327.

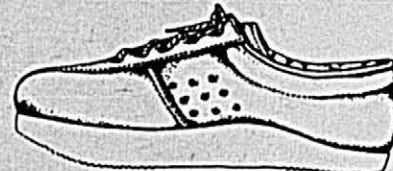
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PERSONAL

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Continued on page 2 supp

THE SUPPLEMENT



Robert Bellini

Making it as a professional musician or How I learned to stop worrying and start starving

by Sylvia Moscovitz

Somehow, back when I was special-educating children and envisioning myself as a pro musician, I didn't exactly have this in mind...

Vignette No. 1—I'm at a piano in a park recreation hut, playing Carly Simon/Carole King songs, re-composing them into eight-bar blocks so that twenty little girls (all named Kim or Kelly) can work through tendus and jetes. I have a godawful crick in my neck but there are compensations... CAPAC wouldn't bother coming all the way out to the labyrinthine streets of Dollard des Ormaux to rap my knuckles for playing music which is not yet "public domain".

Ballet-class accompaniment has been traditionally one of the ways a musician on the periphery of "pro" can scrape together enough bread to pay rent, buy tapes, amplifiers, overdrivers, etc., and, occasionally, eat. There's an established circuit; I've played ballet "gigs" in the past and I constantly run into the same people who spring up with as much regularity as three bottles of Ex-lax. Like me, they travel to Dollard, Laval des Rapides—Yes, Virginia, the suburbs do produce dancers—in order to make money to pay for anything which will get them farther into the music business, whether it be new equipment, composition courses, etc.

Sitting at home waiting for the "big break" is depressing and self-defeating, so it's necessary to explore all avenues. Making it, solo, is always more difficult, so joining a group is one possibility.

Whoever coined the phrase "Irreconcilable differences" must have been a

musician looking for people to jam with. Clashes, of a personal or musical bent, are bound to occur, especially when the people concerned have some nebulous idea of recording, but can't seem to progress from jamming to rehearsing. As a piano player who's been involved in would-be groups, I've found that out.

Last year, a song-writing friend landed a recording contract, having impressed the people whom it pays to impress in this city. We began to get the songs together (piano, acoustic guitar, lead electric guitar and bass) and a preliminary tape was favourably received by an arranger and record producer. Then, the predictable, if not inevitable, happened... "Conflict of Interest" (see Watergate transcripts, for explanation).

Time that I needed and wanted to expend on the music was taken up instead with reports for my school board's "Pupil Personnel Service"; riffs and licks deferred to comments on "optimum functioning level" and "perceptual-motor integration" of the children I taught.

Of the three guitarists, one spent most of his time getting sloshed, another understandably didn't want to mess up his home life by being out playing all the time, and the third valiantly sang and strummed while his marriage and studio folded, simultaneously.

All this brings up the first of many problems a would-be pro musician encounters. If you keep your full-time job, you can afford expensive equipment, tickets to rock shows, albums, etc. but you find almost no time

or energy to invest in all these things. So, you make the decision, as I did, to renounce the financial security and then find you have all the time you wanted in which to compose, arrange, play, listen and learn, but no money which would permit you to. T'aint easy.

My next attempt to join a group came as a result of having played in a string band in the West Country of England during the summer. I'd become involved with fiddlers, concertina-players, tin whistlers and accordionists who had a wide repertoire of Scottish and Irish reels, rants, strathspeys, etc. (What's a nice Jewish girl like me doing in a place like that?)

Back in Montreal, I met a well-known performer of that musical genre who'd been accompanying an even better-known fiddler. Here, and again at Mariposa, he and I discussed a string band he was planning to put together, and, after putting my piano and his fiddle to work, discovered we might be able to play well together.

The idea intrigued me—playing down-home music to a jaded cosmopolitan bilingual/bicultural audience—but, like a Violet Winspear virgin-heroine, I seem to have been proverbially swept off my feet by false promises, since we never did manage to form a string band.

Music Group No. 3. On a hot tip, I called a fellow who was looking for a vocalist; my informant heard "... Ist" on a radio bulletin board ad, and assumed he'd heard "pianist". After myriad phone calls (in true "Two Solitudes" fashion, I live downtown and the musician lives

near the oil refineries) we met at his recording session.

A talented composer-arranger-guitarist, he hadn't had sufficient time to get his music tight and it was painful to watch three musicians and a back-up vocalist getting the songs together in front of the mikes to the tune of one hundred thirty-five dollars calculated according to studio rates.

Herein lies another major hurdle. Unless one is fortunate enough to be produced by an independent record producer with money and contacts, or by a giant record company, the obstacles involved in recording one's own material often appear insurmountable.

Then again, a musician is not always "fortunate" in becoming the property of a promoter or producer, and certain of the more sensitive, idealistic composers and singers are hesitant to embroil themselves in the big-business aspect of record production. This particular musician whose session I attended was pretty much footing the entire bill himself—a decision which set him back considerably.

We decided that I would join his group as a pianist but then complicated things by establishing a non-musical, rather intense relationship, and at the end of French-English emotional harangues, mutual neuroses, etc. the last thing we wanted to do was make music together. MORAL: maybe Paul and Linda can mix business and pleasure, but it's something to be considered when merging as a musical entity with another or others.

Continued on page 6

classifieds...

Continued from page 2 daily

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FRIDAY, SEPTEMBER 27, 1974

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Expanded Centaur opens new season

by Donna Balkan

The centaur was the mythical beast in Greek and Roman legend which was depicted as being half-man, half-horse. What then could be a better name for an equally amazing phenomenon: an English-language theatre which has become so overwhelmingly successful over the past six years that tickets for the 1973-74 season sold out so quickly that hundreds of requests were left unfilled.

Located in the former Stock Exchange building in Old Montreal, Centaur Theatre emerged at a time when theatre-lovers and critics alike were bemoaning the dearth of English theatre in Montreal, and all eyes looked to Toronto as the only potential centre for high-quality professional theatre in Canada.

Centaur was conceived in 1969 by Maurice Podbrey, who has been Artistic Director of the theatre since its inception. A native of Durban, South Africa, Podbrey came to Canada in 1967 when he was invited to become Assistant Director of the National Theatre School of Canada.

Living in Old Montreal, he became familiar with the area and felt that the abandoned Stock Exchange building on St. Francois Xavier would make a good location for a theatre. His idea was not new: another group had already attempted to start a theatre there, but it had folded after one production.

Nevertheless, Podbrey was not discouraged and, together with the Centaur

Foundation, which was then producing Instant Theatre at Place Ville Marie, managed to re-open the Old Montreal location. Centaur's first series of plays was held in 1969-1970.

Funding was difficult to obtain. The repeated failure of other English theatre groups to establish themselves here left Montrealers cynical and without much enthusiasm for the project. However, through what Podbrey calls "weekend financing" and "hand-to-mouth resuscitation", he managed to get Centaur off the ground.

After a moderately successful season, the Canada Council came through with enough money to continue the project, and in 1970-71, Centaur had 75% attendance for its productions. By 1972-73, attendance rose to 100% and has remained at that level ever since.

Centaur is now in the midst of an extensive expansion program. By the time this year's series begins in October, seating capacity will be nearly tripled, and an additional theatre will be added to the Centaur complex. The present 150-seat theatre will house the "studio", which will concentrate on the development of new Canadian works, and provide facilities for a variety of activities ranging from readings to music festivals. The new mainstage will house Centaur's regular subscription series, and will seat 450 people.

Why has Centaur succeeded where so many others have failed? Podbrey attributes the traditional lack of support



Leon Jeslon

Centaur director Maurice Podbrey.

for Montreal English theatre to the fact that previous attempts "were not fully professional" and were not careful in managing their finances. He holds Montreal theatre-goers in high esteem, claiming that they are "a discriminating public who wanted good theatre and weren't getting it."

"There was always a public for small, experimental theatre... they didn't want hand-me-downs from Broadway," he added. Podbrey feels that Centaur has been successful because it finally provided audiences with good, highly professional theatre, which audiences recognized and supported.

Although Centaur has received the high artistic acclaim it deserves, some critics have voiced the attitude that the theatre's audiences are "dominated by Cote-St-Luc types who go to the theatre because it's the thing to do." While Podbrey admits that "theatres are innately conservative and must be challenged", he vehemently refutes the argument that Centaur caters primarily to middle-class audiences.

He says that Montreal is "free of the domination of theatre by the bourgeoisie" and that Centaur's audience is "one of the most open and representative he has ever seen."

He attributes this to his belief that "Montreal is much more democratic culturally and socially than other Canadian cities" and that "society is less rigid."

Thirty percent of Centaur's audience is made up of students, and approximately ten percent of the subscribers are Francophone.

Looking at Centaur's varied offerings, one often wonders how the plays are chosen. According to Podbrey, he himself decides which works are to be produced, considering financial constraints and the availability of actors, and making his final decision "through intuition."

He admits that there is a great deal of pressure on him to respond to many writers who wish to have their plays

produced, but he firmly states that he would never do anything which he personally does not respond to.

Although the Centaur program has included a number of "old standards", these are balanced by new plays as well as the lesser known works of famous writers. It was Centaur who introduced David Freeman's "Creeps" to Montreal audiences, and this year's season includes a play about Norman Bethune, which was commissioned specially for Centaur Theatre.

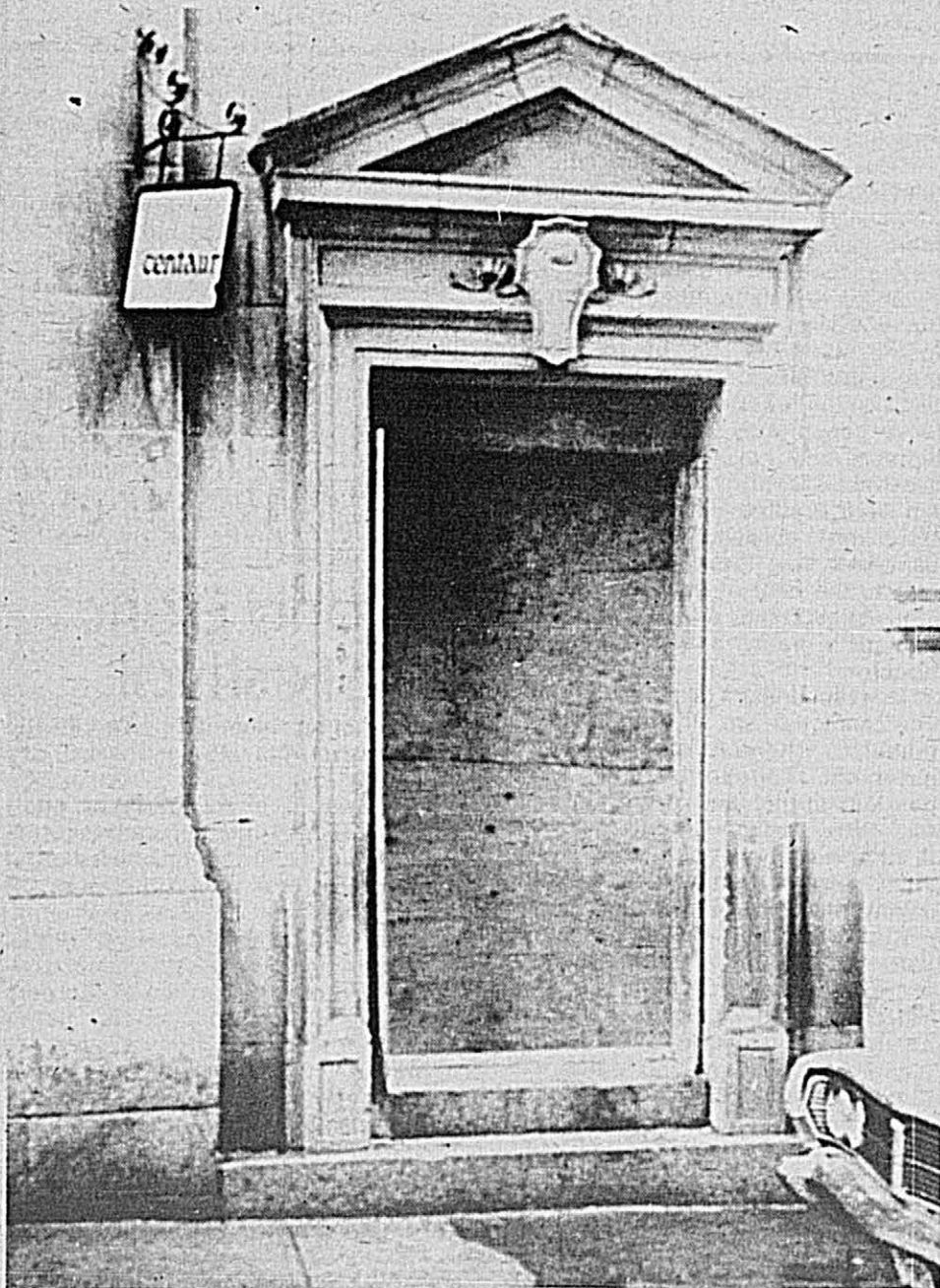
The studio theatre opens in January with "On the Job", an original play about Montreal working class life. Podbrey asked Montreal writer David Fennario to write "On the Job" after becoming interested in Fennario's other work.

Other plays being produced this season include the Canadian premiere of "Summer", a Chekhovian-style comedy by Irish playwright Hugh Leonard; "The Daughter-in-Law", by D.H. Lawrence; "Hamlet", in which the title role will be performed by well-known Canadian actor Alan Scarfe; "Frankenstein", adapted by Walter Learning and Alden Nowlan; and the South African comedy "People are Living There", by Athol Fugard, whose "Blood Knot" was a Centaur success a few seasons back.

Aside from "On the Job", the studio will also present a dramatization of "Riverlisp", by Frederick Ward, a black writer living in Halifax. The studio will also be used by Le Groupe de la Place Royale, a dance troupe who have previously performed at Centaur.

Maurice Podbrey is optimistic about the future of Centaur. The federal government has given Centaur more money this year than any other theatre in Canada, and last year Centaur received financial support from the Quebec government for the first time.

Podbrey sees Montreal as "potentially the most interesting cultural centre among English-Canadians", and if others follow his lead in establishing good, professional theatre, maybe it will be.



Leon Jeslon

PSST....WANNA BUYA HOT FANTASY?

by Charlie Clark

The frustrations of functioning in the unfathomable bureaucracy of Washington D.C. often seem relentless. Life in a world of congressional battles, state protocol and the military industrial complex can succeed in stifling all but the practical drives of the human spirit, leaving only a facade of pragmatic American normalcy.

But all hope has not been lost since a certain citizen of this city of leaders embarked on as non-political an enterprise as one could imagine. If you're ever down there, just check the phone book for Washington's **Fantasy Fulfillment Institute** and see for yourself that it's really there.

Just what is a **Fantasy Institute**? Twenty-seven-year-old Charles Dailey, a former Georgetown University student, sea-sick sailor, insurance salesman and liquor store clerk, has actually set up a business wherein you contact him, reveal your most bizarre or unlikely fantasy, hand over some cash, and watch him make it a reality.

Drawback number one is that sexual fantasies are not considered. "I want to provide a service that nobody else can," says Dailey, bored with the suggestion. "There are plenty of pimps and whores around." Other requirements dictate that the fantasy be legal, ethical, and within the realm of possibility, which seems only reasonable. He emphasizes that he is not running an employment agency, locating jobs, he is not a welfare agency, giving charity, nor is he a "Star-maker".

So what else is there? Plenty. Take, for instance, the Virginia dentist who had gone through his career with a haunting desire to work on a patient with he and his assistants dressed as gorillas. Or there's the lady who yearned to wear, just for one night, the cuckoo bird costume from television's *The Sonny and Cher Show*. Then there's the timid old music lover who dreamed of conducting a full choir performing the Hallelujah chorus from Handel's *Messiah*. Chuck Dailey fulfilled them all.

"The people who come to have their fantasies fulfilled are of all types," he explains. "They're just not the type of people who could go out and arrange these things on their own." Dailey has the gift of gab. He has initiative and he lacks inhibition. But most important, he has the **Fantasy Fulfillment Institute**, a corporation with legal liability and credibility. What Dailey has done has been to systematize the fulfilling of fantasies so as to create a service that assumes the burden for success—or failure and embarrassment.

Chuck Dailey is by no means a shifty, shady character who could take a condescending attitude towards his unfulfilled clientele. "I couldn't make it in the insurance business because I wasn't manipulative enough." He says he feels tremendous empathy for his patrons while working with them in creating and implementing their fantasies. But Dailey is also open and blunt. "It sometimes happens that the fulfilling of a fantasy doesn't turn out quite like the person expected," he confides. "But since the process

involves such an input from their system, it always produces a release and a growing experience."

However, in spite of his role as a psychic godfather, Dailey is also a businessman. You call his office, discuss the desired product, and wait for him to judge its feasibility. Then there's a down payment which inspires Dailey to hop on your case, telephoning, writing letters, and making arrangements through his various connections. He'll keep you informed of the expenses as they come up and you can expect a typical fantasy fulfilled to run you a couple of hundred bucks. Dailey reminds you that you can't really put a value on his kind of work.

The role of Dailey's business in the conventional business world is rather like that of a borderline science. He's up against both skepticism and unrestrained curiosity. "I'm working against that attitude of 'that's the rule and you can't change it,'" he comments. But he admits that a good reason for his effectiveness is his willingness to function on different levels of society. "I'll wear a coat and tie if the situation calls for it. I'm not trying to freak anybody out."

Not all of Dailey's fulfillments seem so spectacular or exciting. Some of them simply involved introducing a client to his idol, namely Jack Benny, Englebert Humperdink and Dave Mason. He also arranged for a friend from out in the country to ride along with a policeman who helped make the Watergate arrests. But Dailey discourages celebrity-oriented fantasies

and hopefully these were among the least expensive. "The first fantasy was the hardest to pull off," he says, remembering how long it had sat unfulfilled on his desk. "Just like getting laid, if you can get over that initial terror, it's easy from then on."

Dailey has appeared on numerous talk shows on radio and television, but surprisingly enough, his profession is not totally unique. He began his operation after hearing word of a similar set-up in Chicago. After calling up the owner of the **Lifestyle Experiment Program** to ask for some friendly advice, he was promptly threatened with a lawsuit. It later turned out to be a bluff.

As for the future, Dailey has high hopes. Legally, he no longer needs the status of being a corporation and plans to remain a one-horse operation. He feels that "Institute" is no longer a good word since his acquired prowess at his art has enabled him to see it as more of an expression of himself than a business. He did sell his material possessions to prepare for fulfilling his own fantasy of traveling. He plans to write a book, based on his diary.

Dailey's promotional literature is dotted with examples of far-out fantasies ranging from skydiving in pink tights, fighting a Civil War battle, and hitching a ride with Evil Knievel, to things like "being" a flower child, a sixties radical or a seventies cynic (sic). He's fulfilled one fantasy of his own. A snapshot of Dailey posing majestically in a phone booth, shows him revealing a massive chest garbed in the T-shirt of "The Fantasy Fulfiler."

FILMSENSE

Mountain holey

by Leland Price

The current feature film at L'Elysee, **The Holy Mountain**, Jodorowsky's cinematic *Book of Thoth*, a morass of anti-militarism, anti-materialism, I-Ching, Tarot, Zen, and directorial ego suggests that the way of cinematic excellence lies not in dilettantism, whether in fascination with the occult or in filmic technique.

Screen credit is given Jodorowsky for direction, script, set design, costumes, acting and music. His abilities have been spread a bit thin. His acting, and set design are excellent. He combines with two other composers, one of which is the famous jazzman, Don Cherry, to produce a soundtrack that is lyrical, violent and moving. However, Jodorowsky's script and film direction are less than satisfactory.

True to his theatrical background (such as killing chickens on stage in Paris) Jodorowsky's personal and directed acting is disciplined and controlled. He seems capable of eliciting a genuine catharsis on film. Nevertheless, his screen direction displays an awkwardness not associated with true masters of the art form such as a Truffaut, or a Bertolucci, or a Robert Altman.

Jump cuts can be used effectively, but those of Jodorowsky are self-conscious. In place of good visualization, a quality that would enable a film to flow, to exist as a unified whole, Jodorowsky relies on startling images that stand isolated from the whole. We see the military marching with slaughtered lambs on crosses, a room of multi-faceted mirrors (a la Zardoz) a face covered in flies, a labyrinth of plaster Christs, or Kafkaesque wounds emitting coloured humours. Visually catching and owing much in style to Bunuel, Pasolini, Fellini, and Rocha, these images need to be more cohesive, more integrated with each other.

A potpourri of mysticism, occult and politics suggests a weakness in focus of Jodorowsky's script. Like the strong man who conquered the Holy Mountain horizontally, not vertically, one suspects Jodorowsky hasn't a strong grasp of his goal; of his subject matter. For Jodorowsky as the film's alchemist, success must come from collective action: "We must cease to be individuals." We must submerge our egos. In practice Jodorowsky is the archetypal egotist. To him the audience as well as the acted characters must trace a mystical circle of illusion, reality and truth in his footsteps.

Black Sox

by Leland Price

The pornography film genre on occasion has provided needed experience and support to aspiring filmmakers such as Francis Ford Coppola (*The Conversation* and *The Godfather*) and the superlative Hollywood cameraman, Laszlo Kovacs. **Black Socks**, a soft-core porno film now playing at the

Flick on Crescent Street has offered a similar refuge for its apparently talented director.

Black Socks is a sex-parody of television commercials, producers, filmmakers, and critics, as well as other more serious sex films. The film's protagonist, Clifford Bradley plays a paranoid and patriotic television producer, who plans to save the USA "from losing its balls" or in his "hyper-masculine" lingo, "to put the polish back on the jewels." He fears that there is a conspiracy of faggots, unisex hippies, and hexachlorophene out to destroy male virility. To retaliate, cigar-smoking Bradley will hatch a devious television academy-awards extravaganza for stag films. To this end, he enlists the help of such characters as Inga, Miss Thing, and Rex Borsky, an "artistic", horny and toothless porn director.

This film doesn't take itself seriously. The characters are all exaggerated and ridiculed. The television producer is psychotic. The porn-director is disgusting, stupid and exploitative. The film critic, Gordon-Gordon has a "B.A. in film" and rants about the "purity of art." Inga—it almost goes without saying—is well-endowed and mindless.

Black Socks reminds us that the soft-core sex film is nothing more than it appears to be: a campy pile of shit. Yet, within the obvious shallow, wet dream requirements of this genre (passive, robust nude females and a rare nude male), there appears to be some room for social comment. The slick, sex commercials which accompany the stag film awards offer some biting parody. We see "Big Deal Crotch" feminine deodorant and "Dial a Snatch—an equal opportunity em-

ployer." The award winning film clips also offer sharp criticism of the sex film. Poorly photographed, scratched and ludicrous, these prize-winning clips reveal that the naughty promises of most sex films is usually undelivered. Expectation, rather than the sexual act itself is the insidious appeal of these films.

Cheaply made, but well-photographed, **Black Socks** presents little for anyone, male or female to get "hot" over. Yet in its own way, it does have a charm, perhaps similar to the less subtle articles of the **National Lampoon**. That a talented filmmaker must learn his craft in such an unfulfilling manner reflects on the frustrations of our society.

Second Erotic Film Festival

The Best of the Second New York Erotic Film Festival, Cinema Vendome, Place Victoria.

The Best is a collection of short soft-core porno films, bundled together for convenient distribution under a lofty, if somewhat pretentious and cumbersome, title.

These particular films are extracted from the material at a New York festival judged by such luminaries of the porn world as Al Goldstein (editor, *Screw* magazine), superstar Holly Woodlawn, and hooker Xaviera Hollander.

While the films in this show are of varying degrees of quality, both technically and as examples of erotic film, the concept behind the package is attractive.

Continued on page 5

Brecht conference to open October 2

Professor Darko Suvin of the English Department, a member of the organizing committee of the Third Congress of the International Brecht Society, was interviewed by David Douglas. Suvin, who is also a consulting editor of the Brecht Society Yearbook, has published many articles and edited three books on Brecht, including (with Michael Bristol) *A Production Notebook* to St. Joan of the Stockyards, McGill University, 1973.

DAILY: What is the International Brecht Society?

SUVIN: It's a self-organized group of critics, scholars, and theater people who are interested in all the literary and theatrical manifestations of Brecht's works and who want to study, popularize, and discuss them.

The members are mostly Germanists, that is people from German departments, and people from theater and drama departments, such as myself. There are also some freelance people, theater critics like John Willett from England or Lee Baxandall from the United States, translators, and other theater people who have in some way dealt with Brecht.

The Brecht Society publishes a dittoed bulletin, and it puts out a bilingual yearbook, in German and in English, published in Germany, but jointly edited in North America and Germany.

The members are people who are interested in Brecht, interested at the very least in taking Brecht's views and positions seriously, though they may disagree with them—it's by no means a politically univocal organization. Curiously enough, though, there was an article published in a right-wing German newspaper attacking the Congress as an organization of East German Communists and American ultra-radicals, which

makes me smile when I think of quite a number of members. On the other hand, there will be at the utmost one or two of our colleagues from the German Democratic Republic coming, which is regrettable.

DAILY: What are some of the events which will be occurring at the Congress?

SUVIN: Registration begins on Wednesday, October 2nd in Leacock 821 from 4 to 8 pm, and it will continue on Oct. 3 from 8:30 am to 12 pm, and Oct. 4-5 from 9 to 9:30 am. On Thursday morning in Leacock 820, several papers will be delivered including one on some problems in translating Brecht and another on some structures of *St. Joan of the Slaughterhouses*. In the afternoon, at Redpath Hall, Theatron Montreal will present an English-language production of Brecht's first play *Baal*, and in the evening, also at Redpath, Pauline Julien will sing songs of Brecht in French. Friday morning features two round-table discussions, one on Brecht and the American Left and another on Brecht and Asia.

In the afternoon, the Deutsche Theater-gruppe Montreal will present *Herr Puntila und sein Knecht Matti* in German at "La Poudrière" on St. Helen's Island. John Willett chairs a session on Brecht as Poet, Friday evening in Leacock 820. Brecht in a Comparative Context is the subject of discussion Saturday morning in Leacock 820 and Saturday afternoon at the Université de Montréal.

Finally there will be a round-table discussion at the Université de Montréal of Utopian Thinking in Brecht. This is only a brief sketch of the events of the Congress; a complete calendar of events can be obtained in Leacock 821 beginning on October 2 at 4 pm.

The Congress will deal with aspects of

the entire Brecht opus, which consists not only of dramatic works, but also poetry and prose. It's important to note that this is an international congress, and sessions will be conducted in either French, English, or German.

DAILY: Why is the Congress being held at McGill?

SUVIN: First, a group of people from Montreal whose nucleus is at McGill proposed that it be held here, and the Brecht Society accepted. The underlying cause is that for at least two years there has been a significant amount of interest in Brecht in both the German and the English Departments.

There is no doubt that Brecht is a major German and world poet, playwright, and essayist, and, if you wish, thinker. He has been studied in the German Department, and a number of students there have written and subsequently published theses on him.

I have been teaching Brecht in the English Department ever since I came here in '68, not only in the history of drama but also as one of the leading theoreticians of modern drama. Two years ago, Professor Bristol of the English Department and I, and some other colleagues, cooperated in a drama teaching and performing experiment with Brecht's *St. Joan of the Slaughterhouses*.

We had a linked group of courses converging on the performance of the play. The group of courses was structured around a center—the Theater Laboratory Workshop—run by Mike Bristol and consisting of the cast, which was counted as a full year class with proper university credits.

It functioned as a "body" of the program, and there were two "wings", so to speak: on the one wing I had a course called "Drama and History", centered on

explaining the relationships in the text and performance; on the other wing, two other staff members, Eva Russel and Dan Hoffman taught classes in stagecraft, and voice and movement; and all the students who took Mike Bristol's course took either one wing or the other.

The performance of the play in March, 1973 and the ensuing publication of the production notebook caused quite a lot of echoes. For example, Professor Bristol and I have been invited to hold a seminar on the *St. Joan* module at the Modern Language Association meeting in December, in New York. A number of the members of the Brecht Society have asked for a copy of the production notebook. All in all McGill and Montreal got put on the Brecht studies' map, as it were—it is by now known that a number of people at this University, students and professors, have been performing and writing about Brecht.

Half a day of the Congress out of three days is taking place at the Université de Montréal. McGill and the Université de Montréal are co-hosting this Congress; Loyola and Sir George have also taken a part in planning the events. In Montreal we can combine the resources and the advantages of several universities, several languages, since Montreal is an international city.

DAILY: If someone wanted to join the Brecht Society and attend this Congress, how would he go about doing so?

SUVIN: Registration for the conference begins Wednesday, October 2 at 4 pm in Leacock 821. There is an admission fee to the Brecht Society and to the Congress, but it is reduced for students. I think, however, that, if room is available, a student who wished to attend any particular session of the Congress could do so.

David Douglas is a Ph.D. student in English.

JUKE BOX JURY

by Rachel Abugov

I've never been enthusiastic over greatest hits albums. They tend to crop up with clockwork regularity when groups change labels or direction, die, or split up. Remember all those Hendrix re-releases? And Jim Croce had three gold 45s after his demise. Dylan was released out of spite by Columbia after he decided to switch.

So here's a consumer guide to greatest hits collections. If you're a fan of the group and have all their albums, try something else. Like a copy of *Rock Dreams*. But a well-organized anthology can be an asset to anyone's collection.

Rock and Roll Queen—Mott The Hoople (Atlantic). Mott The Hoople is no longer on Atlantic and has evolved from the twin keyboard bashers they were. This selection of tracks from their albums prior to *All The Young Dudes* shows their potential and not much else. The production does not live up to the quality of the musicianship. Ian Hunter's voice is much more Dylanic in inflection and his songs display none of the self-consciousness that currently identify Mott. It's relieving to know that the same guys who created gems like "If you're gonna mess with my life, you won't live to do it twice" went through a

"Na na na na na na Midnight Lady" phase. Shadow Morton, who produced both *Leader Of The Pack* and the New York Dolls did the honors on several tracks, and the cover is worth well over a thousand words. After all, how often do you get a peek at a real live embryo?

Alice Cooper's Greatest Hits—This Warner Bros. album was put together with TLC and intelligence. It traces Alice Cooper's music from the Punkitude of *I'm Eighteen* to the anarchy of *School's Out* all the way down to the spangled angst of *Teenage Lament '74*. Roll over, Chuck Berry and tell Buddy Holly the news. The packaging is not as extravagant as before and should have included a 24" condom with Alice's logo, a splinter from the infamous guillotine and fotos of Sable Starr and Andy Devine puking at the Exorcist. But they had to leave something for their next tour. Right?

Jan And Dean Anthology Album—Do you ever wish you were tall, tanned and blond. Dust off your woody and scuff up your huarachis cuz tis double album's as good as a one-way ticket to Surf City and will transport you there faster than you can say "Hang ten". All the biggies are included including *Dead Man's Curve*, *Little Old Lady From Pasadena*, and of course *Surf City* which was lip-synched to on Dick Clark's *Action '74* two weeks ago. Draped around J&D were four girls. Yup, just like the song said.

Beach Boys Endless Summer—You may have seen this one advertised on TV. If by some oversight you don't have all your favorite Beach Boys songs, walk don't run (by the Surfaris) to your nearest record store. This album is as

indispensible as suntan lotion and we all could use some funfunfun now that Daddy took the T-Bird away. The free poster included is a real classy shot of two planes in a bluer than blue sky trailing banners reading *BEACH BOYS ENDLESS SUMMER*. You can even glue it to your surfboard. (Varnish it well before you hit the water).

The above anthologies are good because the songs are left as they were originally recorded, not electronically remixed to simulate stereo. They were not dissected and reassembled like *Santana's Greatest Hits* and the soundtrack to *American Graffiti*.

Erotic...

Continued from page 4

Most feature-length films in this genre have to sustain viewer interest by a series of contortions, dramatically and sexually. The films, in *The Best In Contrast*, tend to rely on one or two basic ideas, making them more concentrated, and as a result, more interesting.

Three films in particular take advantage of this concentration. *Orange* is a three-minute colour study of an orange being peeled: sensuality without any direct sexual reference. *Norien Ten* relies to a great extent on artsy camera work and solarization to achieve its sensuality—technical gymnastics that would mar a longer film. *Calma* relies on controlled camera work and close-ups of the human body for its effect, although the ending adds nothing to the rest (except perhaps for Freudian scholars).

A couple of films were notable, although they fell short of the quality of these first three. *The Rehearsal* is quite amusing in its way, showing to what

sexual uses vegetables can be enlisted (someone should tell the United Fruit Company). It stars Tina Russell, who has made a name for herself in this business (films not fruit), and was made by Eduardo Cemma, who has a bit of notoriety (*Madame Zenobia*).

The Mechanic begins very well, with a woman in a gas station fantasizing about a mechanic. The imaginary scenes all take place in colour, while the real action is in black and white. Unfortunately, the film is five minutes too long and the second half has nothing to do with the first except that the woman is the same. More shots in a kitchen with fruits and vegetables. This set of films could easily be sponsored by the A&P.

Most of the other movies are uninteresting: some standard lesbian scenes, more autoeroticism, cavorting with the flora, etc. One film worth seeing is a very funny six minute cartoon, *Buried Treasure*, that is reported to have been produced underground at a major studio in the twenties.

THE SUPPLEMENT is the weekly political and cultural supplement of the MCGILL DAILY.

Editors: Arnold Bennett
Associate Editor: David Stryker
Anyone interested in working with THE SUPPLEMENT should contact the editors at the Daily office.

Making it as a professional musician

Continued from page 1

Step Four was an ad in the "Star". I'd originally planned on saying "Female pianist, into blues, jazz, rock, folk, ragtime, classical, looking for musicians" but rates for ads being what they are, I pared it down to "Versatile pianist available. Call..."

Montreal having its contingent of weirdies, I decided to delete the "female", thus sparing myself from bon-mots perpetrated by perverse albeit witty minds. (Samples: "Do you play organ? Why don't you come over and play mine?" or any little epigram one could make using the word "pianist" accenting the first syllable). So, I would remain a neutered pianist.

Three calls resulted from my \$4 ad. That works out to \$1.33 per caller, or the price of a (cheap) record album. The three included a fortyish man who wanted to sing at weddings, and a high-school graduate who was into playing acid rock up north. The third was a singer who needed musicians. I met him at a church hall where he kept his

assorted instruments, wa-wa-pedals, etc., bringing along Dave, a guitar-playing friend.

The three of us went through current material and it just didn't take. The fellow wanted Dave and me immediately but we found his voice a bit too whiny for what he was singing and had doubts that the contracts and prospective gigs he mentioned would ever materialize. Question: Am I going to be doomed to musical spinsterhood because I'm being too "choosy"?

The three people who answered my ad were all absolutely astounded at a woman piano player—as though one attribute would automatically cancel out the other. (What about Marian McParland?!!) "A female pianist?" ...which brings me to what I feel is a legitimate grouse.

I haven't been knocking on enough doors yet to state it unequivocally, but so far I've found that women are not taken too seriously in the field of music, a traditionally male milieu. Conserv-

atories are full of women, orchestras hire them, they do back-up vocals for superstars' albums, they compose, arrange and sing but I have yet to hear of one who's an established session musician for recording artists.

I'll be playing piano for a demo at a recording studio this week but only through sheer nepotism (it's for a relative making an album) and I'm quite convinced that I have a long, long way to go before I can even get to the point where some one is willing to listen to my playing. Part of it is certainly my own lack of experience and contacts but I don't think I'm going to be reckoned with as a serious piano player until some attitudes change within the heads of various male record people.

Last week I spent more than an hour talking on the phone to a high-ranking member of the Musician's Guild. (For a union, it seems highly management-oriented). Talk about being discouraged!

In sixty minutes, I learned the following: the music scene is highly competitive; English music has a better chance in Toronto; recording studio rates can be prohibitive if you're an independent; getting work as a session musician is difficult since there's a stable of established personnel for sessions; the Guild does not act as an employment agency for its rank and file; and jobs are not guaranteed.

Then he told me that it might be wise to pay the \$164 if I wanted to work in union houses with union musicians... kind of like the matchmaker who informs you that your "intended" is hairless, toothless, dumb, totally offensive and obnoxious, but suggests that you take him just in case.

I'm being somewhat flip, but it's a serious problem. You cannot establish yourself as a pro musician till you've played professional gigs, but as a non-union musician, you can't mix with union people in a session, unless you work out the technicalities by doing things like playing on a separate track which will be mixed later with "their" tracks. ("Unclean! Unclean! I'm a non-union musician.")

So, whether or not to invest the \$164 is a question without a facile answer, unless you're prepared to play your music at synagogues, community centres and private homes!

At this point, I'm a published songwriter with a real live contract with CAPAC, complete with clauses for residuals, royalties, etc. should my songs ever go anywhere. At press time, I have two of them being considered by an influential record producer, but at this point neither of us has decided, or knows, what direction the songs should take.

Naively, I hit the C.B.C. and National Film Board music departments, to see if I could get into music programming or writing, areas my B.A. Major in English, plus countless courses in piano, theory, solfege, counterpoint and ear-training, should have given me some preparation for. I found out that one pretty much has to be a musical technician at this point.

My interview at NFB was almost surrealistic; there I stood, surrounded by synthesizers, oscillators, whirrs, squeaks, grunts, whistles and flashing lights, trying to integrate everything I was being told (in French, too... I can't even discuss oscillators in English!)

I was given the suggestion that I come in every morning, to watch what went on in N.F.B.'s music department and try to familiarize myself with the techniques and skills involved. It would not even be an apprenticeship, as the interviewer was quite convinced that I couldn't learn enough by the time he could consider hiring an assistant.

Composing for them was impossible as well; I've composed and arranged, but nothing as ambitious yet as a suite for an orchestra. Their policy is to hire musicians and composers on a contractual basis, for each film project. They too have a number of established composers whom they can call upon, so it would appear to be very difficult to break in. Neither NFB nor CBC offers on-the-job training and not everyone has a second-cousin-once-removed-by-marriage who can arrange an introduction or interview.

Other behind-the-scene areas of the music industry are often equally unattainable. Promotional work is an integral part of producing and selling records—and I'm convinced that anyone with intelligence, common sense and that undefinable extra known as "chutzpah" can do promotional work, but the real feat is in convincing record companies that this is the case.

Most of the people involved are in a highly competitive business, and altruistic feelings are at a premium. Promotional or p.r. writing is a knack which can probably be acquired quite easily but time and money won't permit the average record producer to train novices. So it's a somewhat bleak outlook for anyone inexperienced who wants to break into music from that end.

Arranging is, naturally, a crucial step in producing music. The ability to listen to a linear melody and hear counterpoint melodies and instrumentation is part experience, part inborn talent.

Several beginning rock groups are made up of proficient musicians with good ears and good musical sense, people who can work out solid sophisticated arrangements yet are frustrated by their inability to transfer it all to lead sheets.

Then, conversely, there are the ones who are armed with fifteen years of classical music training, people who can rattle off eleventh chords and retrogrades, but who are totally devoid of musical imagination.

There are a few brilliant arrangers in Montreal who work independently and for record companies, but most are where they are after many years in the business. I couldn't simply walk into Polydor tomorrow and say, "Hi. I'm an arranger. Got any music for me?"

It takes exposure to all kinds of music and instruments before an arrangement can be done that's complex without being distracting, and marketable without being schlock.

Some are gifted, others train themselves to arrange, but the point I'm making is that constant playing and working-out of the music is essential if anyone wants to become a pro arranger, and it's not always easy to pick up experience, given the average life-span of most beginning groups.

Changes in job opportunities for women notwithstanding, there's still a scarcity of jobs open to them in music. Recently the secretary to the record producer who has my tapes decided to take a job in Toronto, so I approached her boss about my taking the job.

I'm not exactly loaded with secretarial skills, but I thought that it would be a marvellous way of getting one foot in the door and learning about the record industry. He was willing to hire me but he needed excellent typing. Unfortunately, I type *Journal*-style, using three fingers—my nimble fingers which can run through blues riffs are totally uncoordinated on a typewriter, and I can pound out twenty-five w.p.m. on a productive day—and that's not quite good enough for typing up legal contracts with recording artists. The

Continued on page 8



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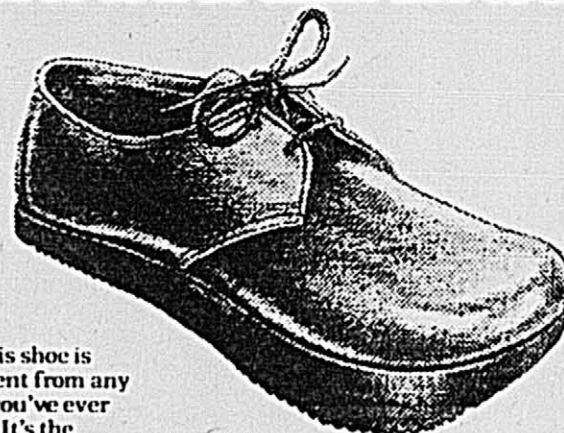
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The politicization of Jane Fonda

The McGill Film Society is showing a Jane Fonda film festival this year. Among the films presented are They Shoot Horses, Don't They? on Tuesday October 1 at 7 p.m. Barbarella, October 7 at 7 p.m. and Steelyard Blues, on October 4 at 7 p.m. all of which will be in Leacock 132.

See the MFS circular for the complete schedule.

by Peter Jones

In 1967 Jane Fonda was a wealthy actress living on the Riviera in a villa staffed by a family of Italian servants. Two years later she was a well-known and highly criticized political activist. William Buckley wrote, "A few years ago, when she hit young middle-age, she discovered social conscience, and has been playing it, using the Method approach, ever since."

Fonda has said that the two most important influences in her life at this time were the birth of her daughter Vanessa and her role in *They Shoot Horses, Don't They?*

However, it is easy to imagine how the events of 1968 could have profoundly affected a young American woman living in France, who came from a liberal background. Her father, Henry Fonda, supported the presidential bids of Eugene McCarthy in 1968 and George McGovern in 1972. 1968 marked the height of the Vietnam War—body counts, My Lai and '68. It was the year of Eugene McCarthy with his anti-war platform, of Lyndon Johnson's decision not to run for re-election, and of the riots and police brutality at the Democratic Convention in Chicago.

The French people, and especially the powerful French Left, protested against U.S. involvement in Vietnam as well as the domestic policies of their own government. For 1968 was also the year of the May general strike in France. For an

American expatriate, here was first-hand evidence that the people had a measure of power and that a popular movement could force an unresponsive government to re-evaluate its policies.

In 1969 Fonda won the New York Film Critics Award for her portrayal of Gloria in *They Shoot Horses, Don't They?* In his picture Jane played a desperate, young girl in a dance marathon during the Depression. "Sharp tongued Gloria, the hard, defiantly masochistic girl who expects nothing and gets it, the girl who thinks the worst of everybody and makes everybody act it out, the girl who can't ask for anything but death, is the strongest role an American actress has had on the screen this year." (Pauline Kael of *The New Yorker*).

After the picture Fonda talked with the Indians at Alcatraz, spoke at rallies for jailed Panther leaders, visited Angela Davis in jail, and picketed for the grape strike. She supported the Vietnam Veterans Against the War and established a new GI office in Washington to investigate and document violations of GI rights.

With the help of Donald Sutherland, Fonda started the Free Theatre Association (FTA), which was an alternative to Bob Hope and the USO tours. FTA was a political vaudeville show taken from material in 75 GI newspapers around the world. The show played to GI audiences in off-base coffee houses throughout the United States and the Pacific. The film FTA "consists of segments of the show as performed on bases throughout the Pacific Rim (Japan, Philippines, Coral Sea) interspersed with conversations between the cast and the audience. In format it is vaudeville, ranging from zany sketches... to anti-war statements through ballads and poetry." (Ramparts).

In July 1972 Fonda went to Hanoi and spoke to U.S. bomber pilots over North Vietnamese radio. "I implore you, I beg you to consider what you are doing. In the area where I went it was easy to see that there are no military targets, there is no important highway, there is no communications work."

Representative Fletcher Thompson accused Fonda of treason. Mrs. Nixon criticized her in one of her rare news conferences. Her films were boycotted by the Young Americans For Freedom and the Veterans of Foreign Wars. A member of the Maryland legislature suggested she have her mouth sewn shut and the Colorado legislature moved, unsuccessfully, to have her barred from the state. When the Justice Department declared that Fonda had not broken any law, The House Internal Sec-

urity Committee began writing legislation "which would be effective to impose criminal sanctions under similar circumstances in the future."

And yet Fonda is not as radical as her public image. She has supported many causes but has never aligned herself with any leftist political organization. She has said, "I think the system can be changed at a root level without a violent revolution because I think our present economic structure will collapse of its own weight." Furthermore, "I don't agree with groups who believe that needed social change in the United States can be based on foreign models."

Her political beliefs often conflict with her film career. "There is a contradiction between being involved in a movement for social change and also being a movie actress in Hollywood. I am trying to

reduce that contradiction as much as possible." Fonda has turned down roles in the *Exorcist* and in *Oklahoma Crude*, because of their lack of social relevance. She did accept the part of Donald Sutherland's ex-girl friend in the comedy *Steelyard Blues*. This little-known but good movie is about a demolition derby driver who is manipulated by his older brother, a chief of police with political ambitions.

Jane Fonda's biggest film was the suspense movie *Klute*, where she won an Academy Award for her portrayal of Bree Wilson, a neurotic call girl. *Sight and Sound* wrote, "Truly, *Klute* is a film noir, one of black, tender despair for human relationships. It proves Jane Fonda to be a superb movie actress and Alan Pakula a director to be watched very closely indeed."

What's What

EAST ASIAN STUDIES

Professor Gutkind of Columbia U., who recently made two visits to the Peoples' Republic of China will discuss "Archeology in the New China" Leacock Council Room. Monday, September 30, 1:30 pm. Everyone welcome.

CAMERA CLUB

Join up at Union Box office.

SKYDIVING

Beginner's jump course. October 1, 7 pm. Union B-47 for more information.

MALAYSIAN-SINGAPORE STUDENTS' ASSOCIATION

First coffee session Saturday, September 28, 4 pm. Union B-40 (ISA). Watch for notice on October picnic. All welcome. Refreshments.

McGILL OPEN HOUSE

Interested in becoming a tour guide for Open House? Sign up at Morrice Hall, Rm 33.

SKI CLUB

First meeting for old and new members. First floor Gym lounge. Monday, September 30, 5:30 pm. Alice 842-0058.

CHINESE STUDENTS' SOCIETY

Players wanted for soccer practice at Forbes Field. Kung Fu starting October 5, 10-12 am every Saturday, Union Ballroom. Registration limited. Chris Yiu, 845-4343.

STUDENT ZIONIST ORGANIZATION

Meeting for all those interested students. Sunday September 29 at 2 pm. Call Stephen at 489-3960 for more info.

SOCCER FOR WOMEN

Starting Tuesday October 1 on the upper field. Sign up now at the gym or look for a sheet at nearest bulletin board on campus. For info, call women's athletics.

INTER-RESIDENCE MOVIE SOCIETY

Marlon Brando in "On the Waterfront", 7 and 9:30 pm. BMH 3935 University. 50 cents.

BAR RELIGIOUS STUDIES STUDENTS

Lunch on Monday, September 30, 1 pm. Drop-in Centre, 3520 University.

CDAS SEMINAR

Theotonio Dos Santos, social scientist exiled from Brazil and Chile, on "Dependency theories reviewed in the light of the present world economic situation." Monday, September 30, 12-2 pm. CDAS 3437 Peel. Refreshments.

ARTIST IN RESIDENCE PROGRAMME

Painting classes. Sunday from 2-5 pm. Contact Ahmed Yar Khan, McConnell Hall.

BAHA'I ISON CAMPUS

We are starting the new academic year Thursday, October 3. Union 458 from 1-3 pm. Election of officers.

FENCING CLUB

Meeting every Tuesday and Thursday 7:30-9:30 pm. First competition October 26.

Musician...

Continued from page 6

point is though, that the job the secretary is going to in Toronto is one in which she'll be doing promotional rather than secretarial work.

Her experience in Montreal was probably invaluable in terms of learning the business, but seriously, guys... would you have had to type your way there?

So, from what I've found, the music industry in Montreal is somewhat discouraging to a beginner, whether we're talking about creating the music, interpreting it or handling the business end of it. (I wonder how many rejections Marvin Hamlish's psyche has lived through?)

One aspect of Montreal music intrigues me. Is it apolitical or have French and English musicians become

polarized? It's hard to say. At the coffee house and boite level, the twain don't really meet. For the most part, Quebecois performers play a circuit including Le Patriote, La Butte a Mathieu and other smaller clubs while English-speaking and singing folk and blues performers are generally at the Karma, the Golem, the Mustache, etc. In Concert, Cafe Mojo and their counterparts offer primarily English (often American) performers. Only places like the Hotel Nelson seem to have dispensed with linguistic hassles, and just offer great, nonsectarian music.

Where the separateness is less evident is in the recording business. Two union people told me that there's very much of a separation between French and English music, yet there are the Michel Pagliaro for rock aficionados and the Ginette Renos for the middle-of-the-roads, performers who work and thrive in both milieux. Quebecois artists compose and

interpret songs which proudly reiterate "le gout de Quebec", yet a recent Juan Rodriguez article mentioned that very many of these same performers avail themselves of the facilities of Studio Six, a good studio directed by an American couple. It's difficult to know whether the French and English music industries are married, living together or maintaining an amicable separation, but as a musician who wants to break in, I'd sure as hell like to be aware of the options open to me.

There are times (at least ten a day) when I think of the \$9000 that I gave up when I left teaching, and hours of recrimination follow. On the positive side, I'm playing and composing at a higher level, since I've freed my mind of reading readiness and the metric system.

I also have more time to indulge my avid interest in ethnomusicology and folklore—an interest I could never pursue without accompanying guilt

feelings. I'm gradually meeting musicians; each encounter, however disappointing, has turned me on to other people, and eventually something will break. (my heart? my nervous system?)

It's up to me, and others like me, to sift through all the information we've been fed and to achieve that happy balance between being aware of the obstacles we face and maintaining confidence in our abilities as musicians. We have to hang in there, playing, performing and plugging, finding out for ourselves what is fact and what is myth.

While we're finding out, we're also learning that being down has its advantages. Introspection can breed creativity and the music we compose and play just may have more validity as a result of our down feelings. I mean, who has more credibility as a blues performer—a musician who's beginning to see beyond the glamour or a teacher who's worried about getting her reports in to Pupil Personnel Services by 3:05?

Redmen beset by key injuries

by Oleg Zadorozny
and Michel Zelnick

Tomorrow's confrontation with the Loyola Warriors at Molson Stadium will go a long way towards deciding the fate of this year's McGill Redmen. In their first three games this season, all against opponents generally acknowledged as being the weaker sisters in the Redmen's Eastern Division, McGill hasn't impressed. The fact that they have managed only two tight wins against one rather convincing defeat in those games, has to be a disappointment. At this stage of the season, last year's Canadian college football runners-up have to have their sights set not on a first place finish, but rather on clawing their way to a playoff spot.

At the onset of this season, the greatest problem confronting the coaching staff was that of inexperience on the offensive and defensive front lines. As was cited several times both in this space and in the commercial press, the Redmen lost their entire complement of starting offensive linemen, and most of last year's front four. The situation remains grave.

Could compensate

Formerly, the club was able to compensate for losses in personnel by its exceptional strengths in other departments.

The offense has been somewhat able to make up for the weakening of the ground game by the presence of returning quarterback Dis Auders and his troop of strong receivers.

The defensive secondary is well stocked with veterans who know how to defend the pass and shut off the wide sweeps. The experienced, well prepared set of linebackers have proven themselves against both the run and pass throughout the season, and have been instrumental in offsetting the weaknesses of the more vulnerable right side of the front four. Consequently, no opponent has been able to move the ball effectively against McGill for any reasonable period of time so far this season.

Injuries hurt

Two untimely injuries in critical areas of the team threaten to upset the delicate balance which has kept the Redmen competitive. This development has seriously increased the pressure on the

Please note:

To all those prospective sports reporters who missed us at the office, the ideal time to discuss assignments is on Tuesday or Thursday afternoons after 4:30 in the Daily office, or even Saturday in the Molson Stadium press box. Just ask for Oleg or Michel.

newcomers to produce more quickly than expected. Their response to the situation against Loyola tomorrow, may very well be the difference between a College Bowl victory on one hand, and early elimination before post season play on the other.

The most devastating injury has to be the one that will cost the Redmen the services of middle linebacker Jacques Dusseault for the remainder of the year. Dusseault brought much experience and savvy to his position. It's a credit mainly due to his talents, that the opposition has found it extremely difficult to penetrate the middle of the Redmen defense by either the run or pass. These reporters concluded early in the season that he was the crux of the defence and would be the principle reason for its success. Certainly, his presence on the field will be sorely missed.

The other Redmen seriously hurt early in the young season is wide receiver Ross Brooks, who was noticed to be hobbling along at less than half of his original speed against Queen's last week. His status for tomorrow's game is doubtful at best. Even if he does suit up, he is certain to be used only sparingly and then at only a fraction of his usual ability. The Redmen's loss of their only breakaway receiver, will force

them to play more conservatively at a time when their poor running game is forcing them to open up the offense.

Crucial game

Both Loyola and McGill desperately need a win Saturday afternoon. If the Warriors fall, the slogan "wait for next year" will become team policy. With three losses against the Quebec based teams, it would be improbable that they could sweep the Ontario teams and finish with a winning record.

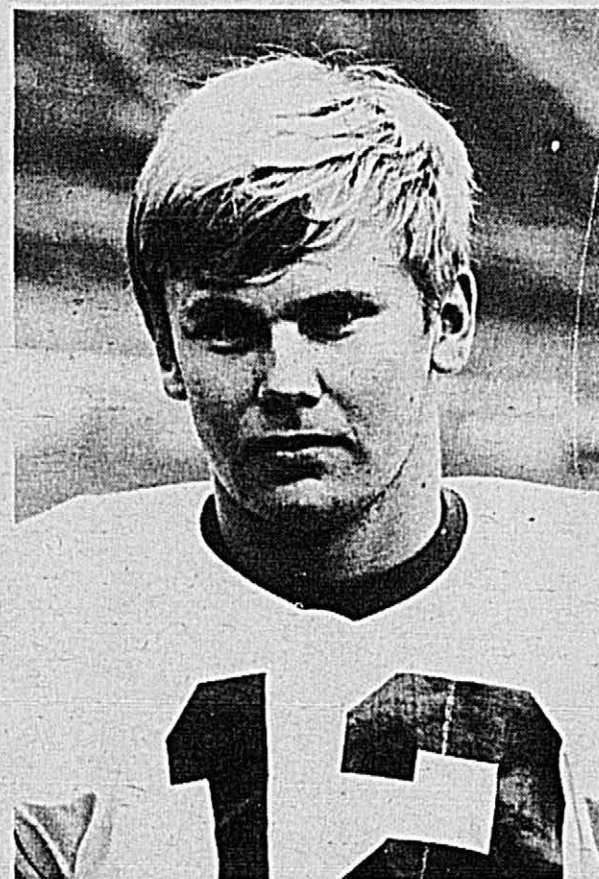
Similarly, it would be improper to assume that the Redmen would stand even a slim chance of salvaging a play off spot by splitting their games with Toronto and Ottawa (two of the strongest college teams in the country) should they lose to Loyola at home.

Contrast in approach

Evident to observers tomorrow will be the extreme differences in the way the two teams will come at each other offensively in this "make or break" game. As stated before, McGill will be passing almost exclusively. Loyola, weak at quarterback, should come out running.

By all accounts, Saturday's action should feature all the qualities of a post season play off tussle. We'll take the Redmen by five in a game which is sure to offer something for everyone.

Sports



Harold Rosenberg

The Redmen will feature QB Dis Auders (above) and his flying circus tomorrow against Loyola.

McGill's intramural programme

by David Oldfield

Once again, the intramural program at McGill embarks upon another ambitious season of male and co-ed recreational sports. The program, skilfully co-ordinated by the athletic department's Rick Morgan, Butch Staples, and Trevor Stevens, has been extremely successful in the past, especially last year when over 3,000 students participated.

"In fact," says Rick Morgan, "we reached the saturation point last year when all the athletic facilities that the university has, were virtually being used full-time in order to accommodate the various athletic programs that we had to offer. We could feasibly expand the program, but our goal is to improve the quality and not quantity of the activities so that we can provide the students with the best competitive atmosphere possible."

This fall, the intramural program offers outdoor soccer and touchfootball as team sports, while the tennis and golf tournaments along with the cross-country meet, are for individual competition. Sports offered in the fall-winter term which starts in late October are:

floor hockey, volleyball, ice hockey, basketball, innertube waterpolo, and squash. Any student who has paid his or her activity fee can participate in these sports and compete either on a faculty team, an independent or open-league team, or individually. Inter-faculty and residence competition is also provided.

All a person has to do to sign up, is to contact either his faculty representative, or the Intramural Office in the Sir Arthur Currie Gym where the necessary information will be available.

Co-eds too

The intramural department also emphasizes the co-ed sections of their program. In the past, co-ed sports consisted of recreational activities which were one-day affairs. This year, however, the co-ed sports program will be expanded so that it will now include tournaments in bowling, skiing, volleyball, and table tennis and leagues in basketball, innertube waterpolo, and volleyball.

Trevor Stevens, co-ordinator of co-ed sports, observes that "Co-ed sports are becoming more popular every year. It provides an alternative for the student who wants the opportunity of competing or

recreating in a more social and low-key atmosphere."

The entire intramural program is governed by the Students' Intramural and Recreational Council (SIRC). They help to determine how the program will be run and how the funds for the program, which come from the student services fee, will be used. As intramural director Rick Morgan says, "Without the aid of the students in the organization of our program, we could not offer the variety of sports that are now scheduled. It is because of the participation of the students in the operation of the intramurals that our program has been so successful in the past."

All the equipment needed for the different sports as well as qualified referees are provided by the athletic department for each game.

Instructional sports

For those people who would rather learn and participate in a sport other than those provided by the intramural program, the athletic department provides various activities in its instructional program as well. Sports given this fall are swimming, SCUBA, tennis, squash, golf, physical fitness, weight training, karate, judo, yoga, skin diving, gymnastics,

aikido, and boxing. Over 1700 students participated in the instructional program last year, and all classes were either nearly or completely filled to capacity. "The aim of our program," states instructional athletics co-ordinator Butch Staples, "is to provide the student with the opportunity to develop skills which he or she can hopefully use after they get out of school. All of our activities are for individual competition and there are different levels of achievement in each sport which the student can strive for."

Qualified instructors, either from the university or outside clubs, will be teaching the classes and all the necessary equipment will be provided. There is a registration fee of one dollar which was implemented to ensure that those who do register, will show up. Classes start in late September and continue through to December. A second term begins in January.

So, if you're looking for something to do between, after, or instead of classes, why not mosey on up to the gym and sign on for the intramural and instructional programs. It could turn out to be a worthwhile experience.

Support needed in Indian struggle

The following is an Open Letter from the Ojibway Warrior Society and the Cache Creek warriors addressed to the other Anishinabe nations and people and to the progressive and democratic organization of the entire Canadian working class and people.

Dear Friends:

Today we come forward to embrace the oppressed people of this land. We have arrived at a new day and a new meeting: the new day when the old rulers and

the old dreamers must awaken to the most powerful force in this land—THE UNITY OF ALL PEOPLE! We can move trains and we can move mountains. We can totally isolate those who try to oppose the rising of this new day. We have new friends, and armed with knowledge and tools, we can revenge the many lives we have already grieved. In 1974, we can only go onward to victory that belongs to us and to all oppressed people.

There has been prolonged oppression against our people that has degenerated critically throughout the centuries into an inhuman policy of bureaucratic

and legal war that slowly but definitely is ending the lives of many Anishinabe People. The housing conditions are in a state of constant threat of fire. The shacks have to hold large families with no water or sewage and no electricity. And the twisted wicks are what lights the experience of the young people at home.

Out of the 85 people that yearly die violently in the Kenora area, approximately 15% die as a result of fire. 95% of Anishinabe People are unemployed. 4,000 are imprisoned each year in Kenora. The suicide rate is critical. The school drop-out rate is 75% of the enrollment in high school. This is the condition of our people.

Our leaders have been humbled and some have strayed to the side of the oppressors. Our courageous leaders have continued to make demands for our people, but they have met with no response. The Anishinabe People rose up and took the gun in active resistance to the policy that has proven to our people that it must be shot down. This is the reason for the armed liberation of Anishinabe Park in Kenora and of the highways in Cache Creek, B.C.

Anishinabe Park was taken from the Anishinabe People by the Department of Indian Affairs and sold illegally to the City of Kenora in 1959. The Ojibway Warrior Society liberated the land which rightfully belongs to the Anishinabe People.

In the area of Cache Creek, B.C., the highways run through the land that belongs to the Anishinabe People. The warriors of Cache Creek set up armed barricades to regain control of the land that belongs to the Anishinabe People.

Our cause is part of the cause of the people in Canada who suffer under violent oppression and exploitation by the handful of the wealthy which controls this country. The Canadian

working class wages struggles for its basic rights. The Quebec nation fights for national liberation. We feel that these struggles and our struggle are the same struggle against the same enemy. We can win, the Canadian working class can win, the people of Quebec can win, only if we all support each other concretely. Our common enemy would like nothing better than to separate and divide us.

There are several practical ways to support us: 1. A caravan set off from Vancouver on Saturday, September 14, and will reach Ottawa by Monday, September 30. This day is the opening of Parliament and we are protesting against the Federal Government's policy of violent repression against the Anishinabe People. We urge you to demonstrate with us against the Federal Govern-

ment, and its Department of Indian Affairs.

2. The Chairman of the Ojibway Warrior Society, Louis Cameron, and a representative of the Cache Creek warriors will visit 16 cities across Canada.

3. In order to carry on our struggles, and in order to carry out this campaign to win support from all sections of the Canadian people, we are also requesting financial aid. Money orders can be sent to our address and made out to the Ojibway Warrior Society.

The Ojibway Warrior Society and the Cache Creek warriors call on all progressive and democratic organisations and individuals, trade unions and trade union militants, student organisations and associations, to concretely support the struggle of our people to regain our land and our rights.



APPLICATIONS ARE NOW BEING CALLED FOR STUDENT REPRESENTATION

on the following sub committees of the

SENATE COMMITTEE ON THE CO-ORDINATION OF STUDENT SERVICES
(for the academic year 1974-75)

SUB-COMMITTEE ON STUDENT COUNSELLING

1 Undergraduate
1 Graduate

SUB-COMMITTEE ON STUDENT HEALTH
2 Graduates

SUB-COMMITTEE ON STUDENT HOUSING
3 Students

SUB-COMMITTEE ON STUDENT PLACEMENT

3 Undergraduates
1 Graduate

Those wishing to make application for the above positions as well as those who registered in April are asked to contact the Dean of Students Office
392-5287 — 3465 Peel Street

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J.J.